MAGAZANE

ZANE BURKO

MAY 2024

A MAGAZINE FOR CREATIVES IN VIDEO, PHOTO & GRAPHIC DESIGN



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DEAR READERS,

MY NAME IS ZANE BURKO. I AM A 19 YEAR OLD CREATIVE WHO IS PASSIONATE ABOUT VIDEOGRAPHY, PHOTOGRAPHY, VIDEO EDITING, GRAPHIC DESIGN AND MANY MORE CREATIVE FIELDS. I AM CURRENTLY TAKING CINEMA & COMMUNICATION AT DAWSON COLLEGE .

MAGAZANE IS HERE TO INSPIRE CREATORS LIKE YOU. WHETHER YOU ARE JUST STARTING OUT IN MEDIA, A STUDENT, A PROFESSIONAL OR SOMEONE WHO IS SIMPLY PASSIONATE ABOUT CREATIVITY, THIS MAGAZINE IS ALL ABOUT SHOWCASING WHAT IS POSSIBLE AND SHARING WHAT I HAVE LEARNED AT DAWSON.

INSIDE MAGAZANE, YOU WILL FIND A MIX OF GRAPHIC DESIGN, PHOTOGRAPHY, AND VIDEOGRAPHY. IT IS A SPACE WHERE DIFFERENT FORMS OF CREATIVITY COME TOGETHER TO SPARK IDEAS AND FUEL YOUR OWN PROJECTS.

THROUGH INTERVIEWS, ARTICLES, AND PRACTICAL TIPS, MAGAZANE AIMS TO HELP YOU NAVIGATE THE CREATIVE WORLD WITH CONFIDENCE. IT IS ABOUT GIVING YOU THE TOOLS AND INSPIRATION YOU NEED TO MAKE YOUR MARK.

ZANE BURKO MEDIA

CONNOR CUNNINGHAM

Conor Cunningham, also known as Mescondi, is a Vancouver-based photographer celebrated for his skillful manipulation of color and mastery in making digital photographs exude the warmth and depth reminiscent of film. Inspired by his childhood fascination with film and television, Conor infuses his work with rich, cinematic tones that evoke nostalgia and emotion. Through meticulous color grading techniques, he imbues his digital images with the timeless aesthetic of traditional film photography, creating a unique visual experience for his audience. Conor's adeptness in replicating the look and feel of film underscores his artistic vision, setting him apart as a pioneering force in contemporary photography.



GEAR USED BY MESCONDI
CANON T6

EDITING TOOLS
ADOBE ILLUSTRATOR & PHOTOSHOP

INSPIRATIONS
STANLEY KUBRICK AND QUENTIN TARANTINO











INSPIRATION SPOTLIGHT: VIDEOGRAPHY

OWEN SCHATZ

Owen Schatz is a director and cinematographer known for his transformative approach to film. With a focus on innovative sound design and masterful color grading, Owen creates mesmerizing visual experiences that captivate audiences.

In an industry often characterized by high-energy edits and upbeat music, Owen's work stands out for its unique ability to evoke calm and introspection. Through static tripod shots and strategic sound effects, he crafts dreamlike sequences that invite viewers into immersive worlds of imagery.



TYLER THE CREATOR

Tyler is a rapper, record producer, director, and fashion designer. His impact on my work is undeniable due to our shared passion for music production, fashion, and filmmaking. Tyler's mastery of music production and his dedication to his craft resonate deeply with me. He has shown me the importance of being multifaceted in creative fields.

Tyler is a walking example which highlights the significance of diversifying one's skills to maintain creative control in your creative endeavours. Beyond his work, Tyler's messages have left a lasting impression on me.

He encourages artists not to confine themselves to a specific genre or mold and to pursue their ideas, no matter how silly they may seem. Tyler's fearlessness in expressing his ideas has taught me to embrace individuality and to push boundaries. Another valuable lesson I've learned from Tyler is the importance of listening to yourself. If a creative project no longer sparks your interest, it's perfectly okay to transition to something new.



"You clearly want to make some. So why not just make it? Just make what you want to make. Worst coming to worst, what's going to happen? You make it, someone says they don't like it. Alright. Will you like it? Yeah. And that's all that matters."

WHY DOES THE Y2K AESTHETIC Still Work?

By Zane Burko

WHAT IS THE Y2K AESTHETIC?

The Y2K aesthetic originated in the late 1990s as humanity approached the new millennium. It was heavily influenced by the rise of digital technology and the internet, mirroring society's fascination with and anxiety towards these new tools. The late 90s and early 2000s were marked by a significant shift towards a more digital, interconnected world. The graphic design of this period often featured in fashion, ads, magazines, tech startups' branding, software interfaces, and web design reflected this optimism. The graphic design of this time symbolized a leap into the future, which remains influential in today's design trends.

FONTS

Specific fonts that define the Y2K aesthetic include serif-inspired typefaces such as Apple Garamond and Times New Roman (1) along with other variations of futuristic sans-serif fonts that mimicked computer interfaces of the time such as **Helvetica** (2). These fonts were often used in magazine ads, providing a sleek, forward-looking vibe that resonated with the tech-enthused ethos of the era. An interesting thing I noticed is that graphic designers would adjust the spacing of these fonts to bring letters closer together, a typically unconventional choice yet added to the uniqueness of the Y2K aesthetic.



①



②

The perfect example of this can be seen in Nike's Women's Air Force 3 Ad Campaign from 2003 (3). The font used in the ad is **Futura Condensed Extra Bold**. If I were to replicate the text from the ad using the exact same font, you would notice that it doesn't look the same and lacks the coolness of the ad. However, adjusting the spacing can make it look super cool.



③

WHO SAID WOMAN WAS NOT MEANT TO FLY.

WHO SAID WOMAN WAS NOT MEANT TO FLY.

COLORS



④



⑤



⑥



⑦



⑦



⑧

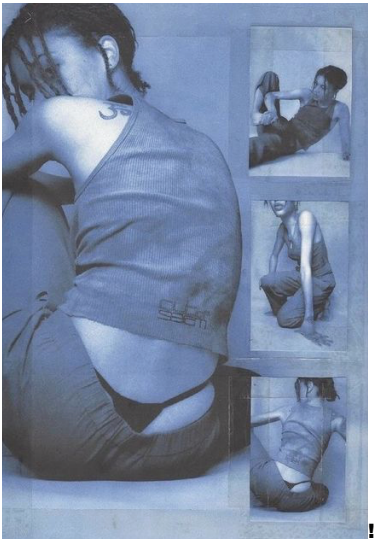


⑨

The color palette of the Y2K aesthetic is definitely one of its most recognizable features. It uses bright, pastel colors, often in unconventional combinations that include shades like hot pink, electric blue, lime green, and bright yellow. And a bunch of pastels. These vibrant colors not only captured the exuberance and youthful spirit of the era but also reflected the era's optimistic outlook towards the future. Four people to note who embraced the concept of bright colors into the fashion verse was Kanye West (7), Nigo (5), Takashi Murakami (6) & Pharrell Williams (4). All designed and wore clothes with bright colors. Some of Nigos bapesta shoe designs were the absolute craziest color combination. A perfect example of the wacky colors from the y2k era is an ad by Casio for their Baby G (8) product which features bright colors such as red, light green, yellow and baby blue with distinctive white feathered shadows which is also a distinctive graphic design trait of the early 2000's. Another perfect example is the Apple iPod ad (9)

In the realm of Y2K graphic design, reflective surfaces, glares, chrome, metallic and glossy finishes were prevalent. Shapes, polygons and abstract patterns were also crucial in creating the movement's signature futuristic feel. This style mirrored the contemporary technological advancements and the digitalization of everyday life. One definitive recurring pattern throughout the Y2K graphic design aesthetic is the extensive use of stars. Representing the futuristic and spacey feel of the beginning of the millenium, stars became a prominent cliché and symbol within the Y2K aesthetic.





FADED & GRUNGEY





Another thing that can be identified as a trait to the y2k aesthetic are faded out prints. This occurred when old magazines or prints were scanned with scanners that often failed to accurately capture dark colors or tones, resulting in a faded, washed-out look. These scans have become iconic, now viewed as a stylistic choice and a major inspiration for designers aiming to recreate the Y2K aesthetic.

The appeal of the Y2K aesthetic to the current generation lies in its combination of nostalgia and novelty. For those who experienced it firsthand, it offers a sentimental return to their youth; for new adopters, it provides a fresh alternative to contemporary design norms. Its resurgence is driven by a blend of escapism and the cyclic nature of fashion and design trends, which tend to revive themselves every two decades

WHY DOES IT WORK?

The resurgence of the Y2K aesthetic raises a compelling question: Why does it work and why does it still work? The y2k aesthetic not only captivates a new generation but also evokes a sense of nostalgia among those who experienced it firsthand. The concept of nostalgia plays a pivotal role in the revival of the Y2K aesthetic. According to insights from Bonnie O' Hara of *The Drum*, "People are seeking an idealized version of the past, fueled by a love of fashion and noughties pop culture. The Y2K fashion trend has seen a massive explosion among gen Z, while also being a nostalgic trend for millennials who witnessed it firsthand last time". Meanwhile, Generation Z experiences this as a discovery of a vibrant and seemingly rebellious period in fashion and design that contrasts sharply with the more minimalist aesthetics that preceded the resurgence. This intergenerational appeal is key to the aesthetics' widespread popularity. Marketers have quickly recognized the potential of tapping into this realm of nostalgia, using Y2K-inspired aesthetics. These campaigns are not just about selling products; they are about creating an experience that connects on an emotional level. By invoking a sense of nostalgia, brands establish a deeper engagement with their audience, making the marketing experience more impactful and memorable. This strategy, known as nostalgia marketing, has proven to be particularly effective in a world where consumers are bombarded with countless choices and messages daily. Scientifically, nostalgic marketing works because it triggers the neural pathways associated with memory and pleasure. Studies have shown that nostalgia activates parts of the brain associated with emotional processing and memory recall (Z.Yang 2022). This activation not only increases the likelihood of purchase but also enhances consumer satisfaction by connecting them with their past selves and evoking a sense of continuity and identity.

Social media has also been a big part in the resurgence and popularity of the Y2K aesthetic. Platforms like Instagram and TikTok serve as stages for sharing fashion and design trends, allowing the Y2K aesthetic to spread rapidly across the globe. Influencers and celebrities have embraced and promoted these trends, adding to their legitimacy and appeal among young consumers. This digital word-of-mouth creates a snowball effect, where the more a style is seen, the more it is emulated, further cementing the Y2K aesthetic in modern culture.



AN INTERVIEW WITH

TYLER SELLER

Tyler Seller is a creative powerhouse hailing from Swampscott, Massachusetts. As the founder and CEO of Masshole Media LLC, he leads a team of 200 talented creatives worldwide, specializing in videography and photography for the music industry and beyond.

Masshole Media LLC recruits photographers and videographers globally to cover concerts and other events, offering innovative media solutions for artists, venues, festivals, and businesses. Tyler's commitment to efficiency and excellence has earned his company a reputation for delivering top-tier content on a global scale.

Tyler's journey in media began while studying Mechanical Engineering at Concordia University in Montreal. It was there that he first picked up a camera and discovered his passion for media and the nightlife industry. Returning to Boston, he founded Masshole Media LLC with a mission to nurture the local creative scene and provide opportunities for emerging talents to shine.

With his visionary leadership and dedication to quality, Tyler Seller continues to push the boundaries of creativity and redefine the landscape of media and entertainment.



AN INTERVIEW WITH **TYLER SELLER**

What made you interested in photography/videography? *"I stopped drinking and during COVID, I was like figuring out other hobbies. So to get into clubs I wasn't drinking at. I would bring my camera into the clubs and make them free videos. It's like my cover."*

What made you drop out of Concordia after already investing money in your education, having moved from Swampscott, Massachusetts to pursue engineering? *It was more like I was studying mechanical engineering. So when I started doing the camera stuff and started getting a couple of concerts under my belt, it just didn't interest me anymore. And I was kind of waiting for that moment that broke me through and that first show with Lil Tjay was my first ever paid thing by an A-list artist. And then that's when I was like, okay, I'm leaving. But school to me is always there. You can always go back at some point. But I just wanna try and run with it and see where it would get me.*

Did your parents encourage your decision to drop out and pursue photography/videography? *Yeah, they did. Yeah, they were supportive. And my dad went to Concordia and he studied the same thing as me.*

.What made you decide to start a company? Did you have any entrepreneurial experience prior? *Yeah. I used to sell shoes to rappers as my previous experience. I used to do that. But I guess why I started the company, I was getting asked to go to places on my own money and their terms. And that didn't work for me. And from getting into shows, people were asking me, do you think I could do media or whatever? So I just figured I'd make a company and have creatives from all over the world go and do it and make an Instagram page promoting them. And kind of take production cuts on it. So at first it was more for myself and being selfish to say I plugged all these people. But now it's more of a for the culture type of thing. So I didn't realize how I could get a monetary value out of it until we started getting more people.*

Why concert photography and videography and not music videos? *I mean, I do music videos here and there, but it's just interesting to see, I guess, people you grew up listening to and being around to see the experiences they have and how they act and go about their job. And learning professionalism, I guess. You learn more professionalism there than I would in a nine to five*

How do you choose/discover people on your team? *Some people hit me up and other people I have face to face interactions with, whether it be artists, personal photographers or video guys and managers and touring agencies and production companies like A24 and whatever. And just seeing if they'd be interested in buying into the same idea we all have. Because it's important that people, I guess, buy into the idea and know that it's not always gonna be 100%, but it's the idea that they can see the end goal. I also need to scout. Like if a guy says I need a creative here and whatever, then I have to scout. And sometimes it's going through Instagram, other times it's asking people that I know in that area that do other parts of work in the music industry and they help plug me. Or if other people in my circle have been over there, then they might know people as well.*

Where do you get inspiration from? *DotcomNirvan like equipment wise because he does all the stuff hand held. And that's very real scenario and he's like music videos mainly, but he's also an event curator and a producer and all that. But Cole Bennett for the way he structures a storyboard.*

Why is it hard to enter this industry? Do you think it's due to gatekeeping? *Yes, also there's so many people that know how to use a camera and it's what value do you provide them because there's a million other people that hold the camera. What makes you special because they can pick anyone out of a pile, you know. And they might have a couple friends, but they might just be people that hold cameras and just because they're their friends, then might not mean it's the best work. What value can you provide them? So ours is saving artist money. Other people can be, yeah, I have this filter or I do music. I have my own studio or my photo studio or I have equipment that you can bring on tour, whatever.*

Is it important to have big it's expensive gear? *Yeah, that's some bullshit.*

Do you attribute your success to your social skills? A*bsolutely, my goal with networking is that when I meet someone, I try and get someone else out of it. So that one connection goes to two, those two go to four, those four go to eight and so on and so forth.*



RESOURCES & TOOLS

Having access to a variety of resources and tools is crucial in video production, graphic design, photography, and videography. These tools allow creators to enhance their craft, visual quality, and innovate creatively, elevating their work. Knowing which tools to use and how to use them effectively can significantly impact the efficiency and quality of the final product, making it highly beneficial for people in this industry.

BEST PHOTO EDITING SOFTWARE

ADOBE PHOTOSHOP		PIXLR		GIMP	
▪ EXTENSIVE TOOLSET ▪ INDUSTRY STANDARD SOFTWARE ▪ VERSATILE FOR VARIOUS TASKS		▪ CLOSEST THING TO PHOTOSHOP ▪ WEB-BASED		▪ OPEN SOURCE ▪ FREE	
AVAILABLE FOR	COST	AVAILABLE FOR	COST	AVAILABLE FOR	COST
	$		FREE		FREE

BEST VIDEO EDITING SOFTWARE

ADOBE PREMIERE		SONY VEGAS		FINAL CUT	
▪ EXTENSIVE TOOLSET ▪ INDUSTRY STANDARD SOFTWARE ▪ VERSATILE FOR VARIOUS TASKS		▪ INTUITIVE INTERFACE ▪ POWERFUL EDITING CAPABILITIES ▪ EXTENSIVE AUDIO EDITING FEATURES ▪ COMPATIBILITY WITH VARIOUS FILE		▪ PROFESSIONAL-GRADE EDITING TOOLS ▪ SEAMLESS INTEGRATION WITH MACOS ECOSYSTEM ▪ ADVANCED COLOR GRADING OPTIONS ▪ HIGH-PERFORMANCE EDITING CAPABILITIES	
AVAILABLE FOR	COST	AVAILABLE FOR	COST	AVAILABLE FOR	COST
iOS	$		$		$

BEST COLORGRADE SOFTWARE

ADOBE PREMIERE		DAVINCI		FINAL CUT	
▪ EXTENSIVE TOOLSET ▪ INDUSTRY STANDARD SOFTWARE ▪ VERSATILE FOR VARIOUS TASKS		▪ INTUITIVE INTERFACE ▪ POWERFUL EDITING CAPABILITIES ▪ EXTENSIVE AUDIO EDITING FEATURES ▪ COMPATIBILITY WITH VARIOUS FILE		▪ PROFESSIONAL-GRADE EDITING TOOLS ▪ SEAMLESS INTEGRATION WITH MACOS ECOSYSTEM ▪ ADVANCED COLOR GRADING OPTIONS ▪ HIGH-PERFORMANCE EDITING CAPABILITIES	
AVAILABLE FOR	COST	AVAILABLE FOR	COST	AVAILABLE FOR	COST
iOS	$				$

MOST USEFUL WEBSITES FOR VIDEO/FILM MAKERS

WWW.EYECANNNDY.COM	WWW.AI-COUSTICS.COM	WWW.PIXABAY.COM	WWW.FRESHLUTS.COM
Eyecandy is a database of over 5,000 GIFs categorized by shot names representing the very best visual techniques in the world of filmmaking. Eyecandy can be used as an educational tool, or to help build decks and moodboards for your next film or video project.	The best AI online audio cleaner for those moments when you forget to turn on your mic. This Generative AI audio enhancer delivers unmatched speech clarity, elevating audio to professional studio quality. Excellent background noise removal, cancellation of echo and room resonances, and filtering out unwanted distortions. They currently provide 1 hour of free audio cleaning per month. Would highly recommend to anyone if they are having trouble with their sound and are in desperate needs of restoring their audio.	Pixabay.com is a great resource to find free stock images, audio & video with a beautiful user interface.	FreshLUTs is the world's largest free collection of user submitted LUTs (Look Up Tables). The site allows you to browse and add LUTs to your favorites. One cool feature of the site is its slider tool, which allows you to preview how the LUT you're looking at will transform a flat, uncolored log video.
SHOT INSPIRATION	AUDIO CLEANER	SFX, STOCK VIDEO	COLOR GRADING PRESETS

MOST USEFUL WEBSITES FOR GRAPHIC DESIGNERS

WWW.TEXTUREFABRIK.COM	WWW.WHATFONTIS.COM	WWW.FONTSINUSE.COM	WWW.BLKMARKET.COM
Texture Fabrik is a great free online resource where you can find dozens of high quality patterns, textures, overlays, scans, and transparent pngs for your projects.	WhatFontIs allows you to upload any image to their AI-powered font finder which will match it with over 990K fonts, including both commercial and free options with up to 60 similar fonts in result.	Fonts In Use is a public archive of typography indexed by typeface, format, industry, and period. Their site could be used for inspiration, type selection and discovering new ways to choose and use fonts.	BLKMARKET is an online store which sells everything from premium photoshop plugins to high resolution textures, hand cut PNGs and more.

ACCOUNTS/CREATIVES TO FOLLOW FOR INSPIRATION

			
@ANDREYAZIZOV	@PEACE_GATES	@MAIOKA.CO	@LENS_ADDICTION
Andrey is a graphic designer and musician from New York. I stumbled upon his TikTok during lockdown and have been hooked on his design packs ever since. Andrey frequently shares tutorials on TikTok, guiding viewers on achieving certain looks, and generously offers free assets and packs on his website for download.	Peace Gates is a digital creator who provides a ton of insightful content on various approaches and techniques to filmmaking. Through his Instagram reels, he shares practical tips on how to enhance the visual appeal of your films.	If you're a filmmaker, Maioka is a fantastic creator to follow. In less than 30-second Instagram reels, Maioka breaks down transitions and video effects/techniques effectivelya in a captivating way.	@lens_addiction is an account which posts which lenses were used in various advertisements, music videos, films, and more. By showcasing the lenses used in these creative projects, the account provides valuable insight into the gear choices made by professionals in the industry.





THE POWER OF EDITING

ZANE BURKO

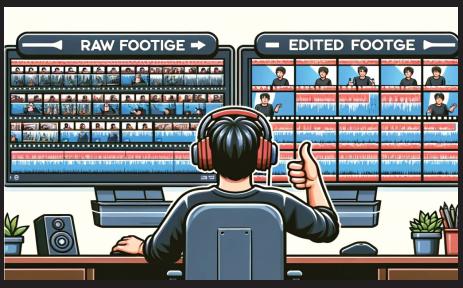
EDITING IS THE PROCESS OF CHOOSING AND PREPARING WRITTEN, VISUAL OR AUDIBLE MATERIAL USED BY SOMEONE TO CONVEY A MESSAGE OR INFORMATION. EDITING HAS BECOME AN CRUCIAL STEP ACROSS VARIOUS FORMS OF MEDIA TODAY, FROM ENHANCING PHOTOS TO REFINING VIDEOS. BUT HAVE YOU EVER NOTICED THAT HARDLY ANYTHING SEEMS TO GO OUT UNEDITED?





WHY DO PEOPLE PREFER EDITED OVER RAW?

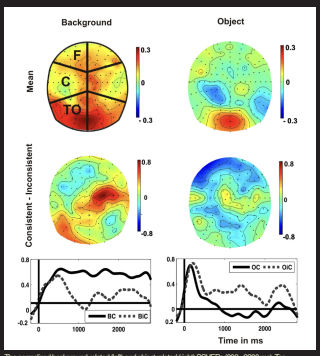
EDITED FOOTAGE TENDS TO BE PREFERRED BECAUSE IT CAN PROVIDE CONTEXT, AND A SEAMLESS NARRATIVE THAT CAPTIVATES AUDIENCES. PEW RESEARCH CENTER EXPLAINED HOW USERS ON PLATFORMS LIKE YOUTUBE CONSUME BOTH STYLES OF VIDEOS, EDITED AND RAW,DEPENDING ON THE NEWS EVENT, WITH EDITED FOOTAGE BEING THE MORE PREFERRED OUT OF THE TWO. THIS PREFERENCE SUGGESTS THAT THE CONTEXT PROVIDED BY EDITING, INCLUDING NARRATION, SOUND DESIGN, TRANSITIONS, COLOR GRADING, SUBTITLES, LOWER THIRDS, OVERLAYS, AND MORE SIGNIFICANTLY IMPACTS VIEWERSHIP . AUDIENCES HAVE COME TO EXPECT A CERTAIN LEVEL OF QUALITY AND PROFESSIONALISM IN THE CONTENT THEY CONSUME. EDITED FOOTAGE MEETS THESE EXPECTATIONS BY OFFERING A POLISHED, COHESIVE VIEWING EXPERIENCE. THIS EXPECTATION INFLUENCES THE PREFERENCE FOR EDITED OVER RAW FOOTAGE, AS THE FORMER IS PERCEIVED AS MORE REFINED AND DELIBERATE IN ITS PRESENTATION. EDITING ISN'T SOLELY ABOUT ENHANCING AESTHETICS OR RETAINING AUDIENCE ATTENTION, RATHER, THERE'S A SCIENTIFIC RATIONALE BEHIND ITS PRINCIPLES.



THE POWER OF EDITING

SCIENCE BEHIND EDITED VIDEO

NEUROSCIENTIFIC RESEARCH INTO THE EFFECTS OF VISUAL STIMULI REVEALS THAT EDITING TECHNIQUES LIKE COLOR GRADING, CONTRAST ADJUSTMENT, AND FRAMING CAN EVOKE SPECIFIC EMOTIONAL RESPONSES AND ENHANCE VIEWER ENGAGEMENT. TECHNIQUES SUCH AS THE KULESHOV EFFECT, OTHER WISE KNOWN AS A MONTAGE, USE THE VIEWER'S TENDENCY TO DERIVE MORE MEANING FROM THE INTERACTION BETWEEN SEQUENTIAL SHOTS THAN FROM A SINGLE SHOT IN ISOLATION. THIS INTERACTION PROMPTS THE BRAIN'S MIRROR NEURONS, WHICH PLAY A CRUCIAL ROLE IN EMPATHY AND EMOTIONAL RESONANCE, THEREBY DEEPENING THE VIEWER'S EMOTIONAL INVOLVEMENT WITH THE CONTENT. AS EXPLAINED BY DR. ULLA MARTENS, ALONGSIDE HER COLLEAGUES N. TRUJILLO-BARRETO AND T. GRUBER, IN THEIR STUDY ON NEUROSCIENTIFIC RESPONSES TO VISUAL STIMULI, EXPLAIN: "BACKGROUND AND OBJECT ELICITED DIFFERENT STEADY-STATE VISUAL EVOKED POTENTIALS (SSVEPS), WHICH WERE SEPARATELY QUANTIFIED IN THE FREQUENCY DOMAIN. WE ANALYZED THE EFFECTS OF SEMANTIC CONSISTENCY AND INCONSISTENCY BETWEEN BACKGROUND AND OBJECT ON SSVEP AMPLITUDES, TOPOGRAPHY, AND TOMOGRAPHY. THE RESULTS REVEALED THAT SSVEPS RELATED TO BACKGROUND PROCESSING SHOWED HIGHER AMPLITUDES IN THE CONSISTENT AS OPPOSED TO THE INCONSISTENT CONDITION, WHEREAS OBJECT-RELATED SSVEPS SHOWED THE REVERSED PATTERN OF EFFECTS... THE ATTENTIONAL ADVANTAGE TO INCONSISTENT OBJECTS IN A SCENE IS LIKELY THE RESULT OF A MISMATCH BETWEEN BACKGROUND-BASED EXPECTATIONS AND SEMANTIC OBJECT INFORMATION".

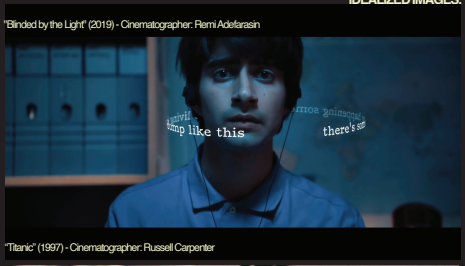


The normalized background-related (left) and object-related (right) SSVEPs (800–2300 ms). Top, Topographical distributions averaged across consistent and inconsistent stimuli. Regions for statistical analyses are depicted in the left topography (F: frontal, C: central, TO: temporo-occipital). Middle, Difference topographies (consistent minus inconsistent). Bottom, Background and object-related normalized SSVEPs elicited by consistent and inconsistentstimuli attheright centralregion(left) and at the bilateral frontal region (right).

SCIENCE BEHIND EDITED IMAGES

THE SCIENTIFIC EXPLANATION BEHIND WHY WE WOULD RATHER HAVE EDITED IMAGES, WHETHER THAT BE COLOR GRADING, REMOVAL OF BLEMISHES, OR SUPERIMPOSITIONS, CAN BE TRACED BACK TO A PSYCHOLOGICAL AND TECHNOLOGICAL PHENOMENA. .

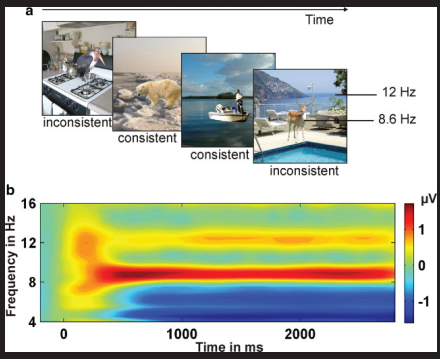
ONE KEY FACTOR IN THE APPEAL OF MANIPULATED IMAGES IS THE HUMAN DESIRE FOR NOVELTY AND AESTHETIC BEAUTY. PHOTOSHOP CAN ENHANCE OR ALTER IMAGES TO MEET OR EXCEED OUR AESTHETIC DESIRES/EXPECTATIONS, OFTEN CREATING VISUALS THAT ARE MORE STRIKING OR APPEALING THAN THE ORIGINAL . THESE ENHANCEMENTS WHICH ARE AIMED TO MATCH AESTHETIC STANDARD TAP INTO OUR PSYCHOLOGICAL BIAS TOWARDS BEAUTY AND SYMMETRY. TOOLS LIKE CONTENT-AWARE FILL AND SPOT REMOVAL IN PHOTO EDITING SOFTWARE WERE DESIGNED FOR THIS REASON TO ENHANCE AND MANIPULATE IMAGES TO FIT AESTHETIC IDEAS IN ORDER TO CREATE VISUALLY PLEASING OR IDEALIZED REPRESENTATIONS. IN EDITORIAL PHOTOGRAPHY, THE USE OF CONTENT-AWARE FILL AND SPOT REMOVAL HAS BECOME THE NORM . THESE TOOLS HAVE SIGNIFICANTLY INFLUENCED WHAT IS CONSIDERED ACCEPTABLE IN PROFESSIONAL PHOTOGRAPHS, PUSHING THE BOUNDARIES OF HOW MUCH MANIPULATION IS CONSIDERED ETHICAL.. AS A RESULT, THE INDUSTRY NOW OFTEN FAVORS MORE HEAVILY EDITED AND IDEALIZED IMAGES.



"Blinded by the Light" (2019) - Cinematographer: Remi Adefarasin



"Titanic" (1997) - Cinematographer: Russell Carpenter



Examples of consistent and inconsistent background–object pairings. The background was presented at a different frequency (e.g., 12 Hz) from the object (e.g., 8.6 Hz). b, TF plot averaged across all conditions and occipital electrodes. Clear SSVEPs at 8.6 and 12 Hz are visible.

VIDEO EDITING STANDS IS A CRUCIAL ELEMENT IN VISUAL STORYTELLING, SIGNIFICANTLY SHAPING HOW NARRATIVES ARE PERCEIVED AND UNDERSTOOD BY AUDIENCES. THROUGH TECHNIQUES LIKE SHOT SEQUENCING & TIMING EDITORS CREATE THE NARRATIVE'S RHYTHM AND FLOW, WHICH ARE CRUCIAL FOR MAINTAINING VIEWER ENGAGEMENT AND CONVEYING THE STORY'S EMOTIONAL AND THEMATIC DEPTHS. NARRATIVE COHERENCE IS DEPENDENT ON THE EDITING PROCESS. THE STRATEGIC ARRANGEMENT OF SCENES AND SEQUENCES GUIDE VIEWERS THROUGH AN EMOTIONAL JOURNEY, ENHANCING UNDERSTANDING AND RETENTION. ACCORDING TO A STUDY BY HALPERIN AND LUKIN DONE IN 2023, GOOD SEQUENCING CAN INCREASE VIEWER RETENTION RATES BY UP TO 40%, AS AUDIENCES ARE MORE LIKELY TO REMAIN ENGAGED WITH CONTENT THAT MAINTAINS A COHERENT AND COMPELLING FLOW. COLOR GRADING IN FILMS ALSO PLAYS A CRUCIAL ROLE IN AFFECTING AUDIENCE EMOTIONS, WHICH IS MEASURABLE THROUGH AUDIENCE FEEDBACK AND PHYSIOLOGICAL RESPONSES. A STUDY BY AUDREY EVERETT AT APPALACHIAN STATE UNIVERSITY FOUND THAT COLOR GRADING IN FILM HAS A SIGNIFICANT IMPACT ON VIEWERS' EMOTIONAL RESPONSES. THE STUDY REVEALED THAT THE USE OF A TEAL AND ORANGE LOOK-UP TABLE IN A FILM SCENE HAD THE STRONGEST AND MOST POSITIVE EMOTIONAL RESPONSE FROM THE AUDIENCE. IN CONTRAST, THE USE OF A RED AND GREEN LUT OR A PURPLE AND YELLOW LUT GENERALLY PRODUCED A MORE NEGATIVE OR SUBDUED EMOTIONAL REACTION. EDITING IS NOT JUST AN ART TO MAKE THINGS "LOOK BETTER" BUT RATHER A SCIENCE THAT EFFECTIVELY USES VISUAL AND AUDIO ELEMENTS TO INFLUENCE VIEWERS PSYCHOLOGY.

LIGHTING IS EVERYTHING.

BY ZANE BURKO

In the world of photography and videography, lighting is everything. It's not just about illuminating your subject; it's about setting the mood, separating your foreground from background and being able to achieve the shot you want. Whether you're shooting a cityscape or a portrait, understanding lighting can transform your photography from bad to extraordinary. Light interacts with three main camera settings: aperture, ISO, and shutter speed. Each of these plays a pivotal role in getting the perfect shot:

Aperture: *The aperture like the pupil of an eye. It controls the amount of light that enters the lens. A wider aperture (a lower f-stop number) lets in more light, which is ideal for darker conditions. It also creates a shallow depth of field, making your subject stand out while the background blurs away.*

ISO: *This measures your camera sensor's sensitivity to light. Higher ISO can brighten your photos in dim settings but note that higher ISO levels will make your photo grainy or add "noise," to your images, which will ultimately make your photo quality worse.*

Shutter Speed: *This is all about timing. Shutter speed determines how long the camera's shutter is open and thus how much light hits the sensor. Faster speeds are great for freezing action without blur, while slower speeds can create an artistic blur in moving subjects or allow more light in during low-light situations*

Shooting in low light is challenging due to the limited visibility and the higher chance of image noise and motion blur. The key to mastering low light photography is balancing the three settings above to optimize the amount of light, minimize noise, and capture your subject clearly without a flash.

How many light sources do you need?

It depends on what you're shooting. However, one popular method for arranging lights is the three point lighting system used for portraits and video interviews. Which includes the Key Light, fill light and backlight. (4)

Why do some photos look amateurish?

Often, it's due to a mix of poor lighting and not knowing how to work a camera properly. Insufficient lighting can lead to underexposed, images which are out of focus and show motion trails.

Lighting equipment can be quite expensive. Just to get started with a standard 3 light kit from Godox will cost you around $900. Yes, photography is quite costly, but there are always creative and budget-friendly solutions.

I want to share a story from my first solo photoshoot in 2022 for my clothing brand. We secured a warehouse and invited friends to model. I thought I was fully prepared and had everything we needed including paper backdrops, lighting stands, extention cords, reflectors and two softboxes, but soon realized I lacked a crucial component, a backlight. Initially, the photos turned out poorly, leaving me stressed. Although we managed to salvage most of the shots with extensive editing, it was a lesson learned (1): always scout the location/environmen beforehand to fully understand the lighting requirements.

For my next shoot, I knew I needed a third light after learning about the three-point lighting system during Reisa Levine's Video Basics class at Dawson College. However, I didn't have much budget or much time so I had to get creative rather than purchasing additional equipment. Reflecting on my last shoot, it was clear that two softboxes wouldn't be sufficient. I knew I needed additional lighting sources to craft a makeshift key light and a backlight. I ingeniously repurposed my dad's old Manfrotto #028 Professional Tripod by threading a Cat 3000lm Work Light into the quarter-inch hole, crafting a makeshift backlight (2). The tripod this Manfrotto tripod extends up to 227 cm and has a minimum height of up to 77 cm so it was perfect to act as a backlight. For the key light, I used an old tree floor lamp stand from my basement and screwed a LED Garage Light in it (3). After removing the old bulb and installing the garage light, my setup expanded from two to four lights. The results were outstanding. Fortunately, all the lights shared the same color temperature, allowing me to illuminate my subjects evenly and effectively.This experience was a testament to the fact that with a little ingenuity and resourcefulness, you can overcome budget constraints and still achieve professional-quality lighting in photography. However, lighting is still important.

1



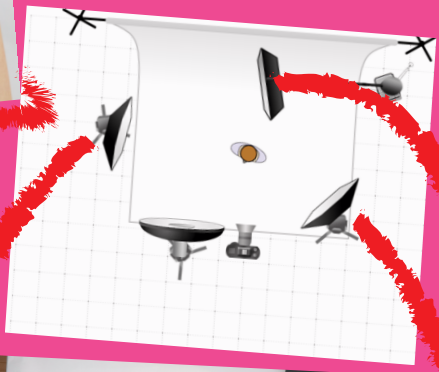


KEY LIGHT

BACK LIGHT









4 **KEY LIGHT**

The key light is the most important part of any lighting setup. It highlight the form and dimension of the subject.
In this setup, I crafted a makeshift lighting solution using a 3-Light Tree Floor Lamp and a Garage Light.
I unscrewed the original bulbs of the floor lamp and replaced one of them with a a 60W 6500K Daylight Garage LED E26/E27 Ceiling light. While this setup may differ from other conventional lighting stands, i still made due with what I had.

FILL LIGHT

The fill light is responsible for exposing the details of a subject that fall in the shadows of the key light. It is the secondary light in the 3 point lighting setup. The fill light is typically positioned opposite of the key light to literally fill in the shadows that the key light creates. In this scenario, there was 2 fill lights used.

BACK LIGHT

In the three-point lighting system, the backlight plays a crucial role by separating the foreground from the background. Positioned behind the subject and typically opposite the key light, the backlight illuminates the subject's edges. This creates a rim of light or halo effect around the subject, which helps distinguish them from the background.

AN INTERVIEW WITH

JACK CYTRYNBAUM

Jack Cytrynbaum is a photographer born & raised in Montreal currently living in New Orleans, Louisiana studying Finance at Tulane University. Despite only having picked up his dad's old camera 5 years ago for the first time, he surely knows what he is doing and his art speaks for itself. In this short time, his work has matured into a distinctive style that is instantly recognizable. His images evoke a feeling of warmth with a dreamlike, nostalgic quality. He enjoys capturing candid moments of strangers in foreign countries and serene landscapes. Jack has an eye for the often overlooked elements of day-to-day life. Through Jack's lens, the ordinary is transformed into something mesmerizing, inviting viewers to see the world from his perspective which finds beauty in everyday life.

















HOW'D YOU FIRST GET INTO PHOTOGRAPHY? *Honestly, just social media, seeing, you know, different creatives and artists posting their work, kind of wanted me to get involved. I'm a very creative person in general, so being able to exercise that initially was a big help in expressing my creativity. I just fell in love with it and I just ran with it.*

WHEN DID YOU REALIZE YOU WANT TO TAKE YOUR PHOTOGRAPHY TO THE NEXT LEVEL? *Yeah, so, when I saw people actually making a living from photography, it really struck me, you know? It's all about having the right connections and network to make deals with different companies. Getting set up with good gear is key, and once you're all geared up, maneuvering through the business side becomes smoother. At the beginning I was using a* ***(Canon) 5D Mark II****. it's a great camera, but it was my dad's old camera that he got like 13 years ago in Europe so upgrading from that was a pretty big deal. Like, you know, now with better gear, I feel more capable of being able to push harder and grind in this industry. nd kind of that's when I first realized that it would be a good idea to keep going at photography.*

YOUR PHOTOS YOUR PHOTOS HAVE LIKE A WARM AND NOSTALGIC FEEL TO THEM HOW DO YOU ACHIEVE THIS LOOK OR WHAT IS YOUR PROCESS WHEN TRYING TO GO FOR THIS LOOK? *Yeah, so in terms of the photos where I went for more of a, you know, nostalgic hazy feeling, you know, there's definitely parts that are different, including, you know, Lightroom editing and also filters. I was using, as I said to you, so awesome, the* ***Prism Lens FX filter****, which was, all, which is an amazing filter I recommend anyone to go check out all their stuff. It's amazing and, um, yeah, I mean, in terms of my specific series when I went to Mexico, I kind of wanted that more nostalgic, you know, yellow feeling, warm feeling because I think in terms of that location, that becomes really successful. And it was a mix of, you know, messing around with different presets on* ***Lightroo****m that I've made in terms of for these photos and in terms of with different, you know, gear add-ons.*

I NOTICED YOUR SHOTS VARY FROM CANDIDATES TO RANDOM SUBJECTS OR LANDSCAPES. WHAT DO YOU PREFER SHOOTING OUT OF THOSE THREE? *I would say, honestly, probably at heart, I love street photography. I mean, candid shots of random people and just everyday life are kind of what I am obsessed with and love. Walking around in new places, exploring new places, and just taking photos of everything I see, that's where my passion really runs strong for me. However, exploring and taking landscapes and just beautiful photos generally is also something that I take a lot of pride in and I love. And I think a good mix of the two can also be very successful.*

WHICH LENSES ARE YOUR FAVORITE TO USE AND WHY? *I would say a classic 24-105 millimeter. I think it offers such amazing flexibility. 24 millimeters is pretty wide, and 105 is also a pretty good length to zoom, so I think for generally any type of shot, it could be successful. If you want to do portraits, it's great; if you're pretty far and you want to snag someone walking across the street far away, you know, it's also good for that too. So I think it's probably the most well-rounded and general lens that I think would be useful for any photographer in whatever they're doing.*

YOUR PHOTOGRAPHY OFTEN FEATURES STUNNING LOCATIONS WITH RICH CULTURAL AND SCENIC DIVERSITY. DO YOU FIND THAT THESE LOCATIONS OFFER UNIQUE ADVANTAGES FOR CAPTURING COMPELLING IMAGES COMPARED TO SHOOTING IN MORE FAMILIAR SETTINGS LIKE MONTREAL? *100% I think going out and exploring new cultures new new places in general is the most important thing of life honestly and I think to be able to go and express Certain emotions to people and certain, you know feelings and ideas through these new areas and especially for me being able to explore and shoot These new areas which is super exciting for me unlike, you know our familiar city Montreal which is still beautiful and amazing to shoot just being able to go and Explore a completely new area by yourself and just go out there and see what you can find That's the point of life honestly, and and that's the beauty of it, you know,*

I NOTICED YOU LOVE TO HEAVILY MANIPULATE YOUR PHOTOS AND AS DO I AND I HAVE A SECTION IN MY MAGAZINE THAT DISCUSSES THE POWER OF EDITING AND MANIPULATING PHOTOS. I'M CURIOUS TO KNOW WHAT YOUR THOUGHTS ON WHY PEOPLE ARE MESMERIZED BY PHOTO MANIPULATION AND WHAT'S YOUR REASONING BEHIND YOUR USE OF IT? *That's a great question. I think People sometimes get scared of photo manipulation Especially within recent years recent months honestly, you know with with the new AI photoshop things have been, you know kind of at question For what's real and fake photography and art however When it comes to my manipulation, I love making my photos look really weird and Just pleasing to me. I will mess with a photo for so long until it Looks weird enough to where I like it and I will just rock with it which is super awesome, and I have a lot of friends who use photo manipulation in different ways to their advantage. I think photo manipulation in that way where the photo is the exact same, but there's one object that's kind of moving in a weird way I think that could be super successful as well And I think people should experiment more experiment more into photo manipulation 100% as you know Art is art and whatever you make if people like it. That's what it is And I think you know the methods of photo manipulation could be very beneficial to different photos which could you know help obviously the creatives and the artists right.*

I NOTICED THAT YOU DON'T HAVE A DEDICATED PHOTOGRAPHY ACCOUNT AND YOU USE YOUR MAIN ACCOUNT TO POST YOUR WORK IS THERE A SPECIFIC REASON FOR THAT AND IF SO WHY? *Yeah, I actually used to have a photo account however I just thought why not just dump everything I have onto one account my photos to my personal life to whatever Just so people could get a well rounded glimpse of who I really am as a person not Jumping from you know one Instagram as one life to another Instagram is another*

WHAT ARE YOU CURRENTLY STUDYING AT TULANE AND IS IT RELATED TO PHOTOGRAPHY IN ANY WAY? *So currently, my major is Finance, but I'm thinking of double majoring in Digital Media Productions, which is more of a, you know, film photography type degree. First semester last semester, I took a photography class, which was super awesome, learned some new tips and tricks. Got out and was able to go out into New Orleans and sort of, you know, explore the city even more. Such a gorgeous place to take photos, and probably in America, one of the number one spots for street photography is the French Quarter. Anyways, looking to get into Digital Media Productions, already have taken up photography class here. And yeah.*

ARE THERE ANY PROJECTS THAT YOU'RE PRESENTLY WORKING ON? *There's actually this one project that I'm working on sort of Debunking and getting under the sheet of isolation within New Orleans as it's known as one of the biggest party cities in the US such a vibrant city everyone's happy here Tulane has like the number one happiest students in the US So it's a there's a big misconception around people who you know Everyone thinks New Orleans party super fun, whatever But of course there's always those people who have you know those problems of loneliness and isolation And I'm working on this black and white project right now to sort of encapsulate that That's really cool. That's like a photo project Yeah, like a photo essay type project.*

WHAT ARE YOUR OTHER HOBBIES ASIDE FROM PHOTOGRAPHY? *Well, I've been a music producer for five years. Actually, I haven't told you this, but at the beginning of the year, I switched to Ableton. I'm not gonna lie, I miss the piano roll in FL Studio, but yeah, music production, of course, has been my thing for a while. I've been making a ton of new stuff recently. I'll send you some. What else, what else? I mean, I'm part of a few clubs. I'm part of the finance club, part of a few business clubs, and oh, I'm also part of the Entertainment Business Network, which is a club here that I'm very happy to be a part of. They kind of set up any events that are really entertainment-focused, so music, film, whatever it is. And I actually recently had a DJ set the other night at this place called The Dragons Inn for this hip-hop event. Yeah, I saw that for all these artists, which was super awesome. I had the best time, and that was possible and done through this group, which was amazing. I'm also part of the Tulane Hullabaloo as a photographer. That's like the main magazine here, the main newspaper. And me and my friends are actually creating a startup magazine, a literary arts magazine called The Ripple here at Tulane. That's gonna launch next year. It's sort of this contemporary arts magazine that we're gonna have it basically look like its own art piece but have different articles within, talking about artists either at Tulane or in the New Orleans greater area. And just the collaboration between all of us and it could also help new artists at Tulane get in touch with other artists at Tulane or artists in the greater area of New Orleans, which is super helpful. And I'm super excited for that.* **%**

DID YOU HAVE ANY FORMAL EDUCATION IN PHOTOGRAPHY OR DID YOU TEACH YOURSELF EVERYTHING THAT YOU PRESENTLY KNOW? *Oh, yeah, yeah, I taught myself everything that I know. Thank you to YouTube for explaining what aperture is and ISO. And yeah, I mean, I ran with this five years ago, four years ago, just watching YouTube videos, picking up my dad's camera, messing with it, figuring out things, and that's kind of how it started.Then I started doing my own research on, you know, the rule of thirds and perspectives and this and that. After a while, I kind of developed my own style of photography, and I've just*

photography was last semester, taking a class here, which was awesome.















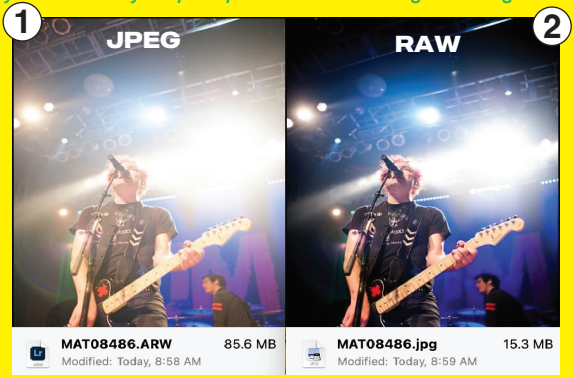

What's .RAW & LOG

BY ZANE BURKO

To most new photographers/videographers, terms like RAW and LOG might sound familliar yet are still unclear to most. However, understanding these terms are super important if you want to take your work to the next level.

RAW

Think of a RAW file as the digital equivalent of a film negative. It's a high-fidelity format that captures all the image data directly from the camera sensor without any in-camera processing. To put it simply, shooting in raw gives you more control over your image for adjust the color and lighting as opposed to being restricted by shooting in JPEG. With RAW image, all of the data for the image is saved so you can make all of the adjustments in post. The only downside to raw is that it takes up 6x more space than a JPEG file. This is due to the fact that shooting in JPEG compresses all the data about White Balance, contrast, color space and sharpening. However, for many professionals, the trade-off is worth it, as these formats offer the highest quality and flexibility for post-production. Shooting in RAW gives photographers so much more control over their final image. With access to a broader dynamic range and a richer color spectrum, photographers can manipulate their captures in post-production much more extensively than with JPEGs. Adjusting exposure, tweaking white balance, or altering hues doesn't degrade the quality, as often happens with compressed formats. It's about capturing your vision with precision and flexibility, ensuring that what you imagined can be realized in the edit.

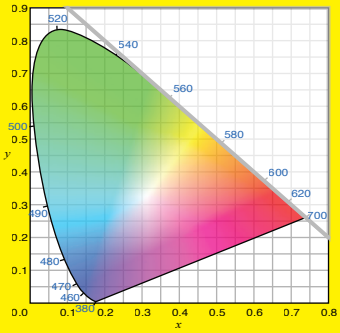


(1) WAS SHOT ON JPEG WHILE (2) WAS SHOT IN RAW. BOTH HAD THE SAME EDITS APPLIED. (2) IS ARGUABLY BETTER THAN (1) AS THE RAW PHOTO HAS MORE DATA TO WORK WITH.

LOG

Log or logarithmic video formats are the video counterpart to photographic RAW files. LOG video was Designed by Kodak in the 1990s to maximize the dynamic range of the camera's sensor, Log formats capture flat images and reserves more of an image's dynamic range and tonality. While they may look dull and washed out at first glance (3) (5), they make shadows and highlights easy to manipulate, making them ideal for color grading in post-production (4) (6). Log formats are used heavily by filmmakers for the creative liberty they offer in the color grading suite. Essentially, Filmmakers can revive details from both darker shadows and overblown highlights during post-production.





REC. 09 IS ON A LINEAR CURVE
WHILE LOG IS ON A LOG CURVE

SO WHAT AM I SHOOTING VIDEO ON NOW IF I'M NOT SHOOTING LOG?

The standard color profile used is called Rec. 709. Rec. 709 is a widely used color space standard for high-definition television (HDTV) and digital video production. Digital cameras are typically set up to shoot in Rec. 709, which is the standard color space used by TVs and monitors worldwide. Rec. 709 offers realistic colors, decent contrast, and saturation but limits flexibility in post-processing as opposed to LOG which gives you more liberty to play around and make adjustments.



REC. 09 LOG

CAN I SHOOT LOG?

While most cameras do allow you to shoot LOG, there are still a lot which unfortunately do not support it due to a lack of capability in the sensor. The sensor should be able to capture a high dynamic range (HDR). Dynamic range is the difference between the darkest and lightest tones in an image, measured in stops. Cameras that offer Log recording typically have sensors capable of capturing a dynamic range of 12 stops or more, which is essential for the effective use of Log formats. For example, my personal camera, a Canon Rebel EOS T7i, unfortunately does not support the LOG profile. Some cameras which do support LOG are the Sony Alpha a7 Series, a7R, FX, PXW-FX9 Series, Canon EOS R, C and 1D X Series. While the Sony Alpha a6000, a5000, a7 II, a9 Series, Canon EOS Rebel Series, M , 6D and 5D Series do not.

SUPPORTED FOR LOG



UNSUPPORTED FOR LOG





HOW DO I EDIT RAW & LOG FILES?

Editing RAW and Log files requires specific software. You can't just send over raw images to your client once you're done as firstly, they are huge file sizes and the file format Is only capable of being opened with specific programs. Photographers often turn to Adobe Photoshop and Lightroom, which are equipped with powerful tools designed for RAW image manipulation. Filmmakers rely on DaVinci Resolve, Adobe Premiere Pro, and Final Cut Pro to handle Log footage. The difference between LOG files & RAW image

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